Jonathan Gardner Bayley

A performance study guide
to Kelsey Jones's RONDO
FOR SOLO FLUTE.

Essay. M.Mus.

THE UNIVERSITY OF ALBERTA

"A PERFORMANCE STUDY GUIDE TO KELSEY JONES'S RONDO FOR SOLO FLUTE"

BY

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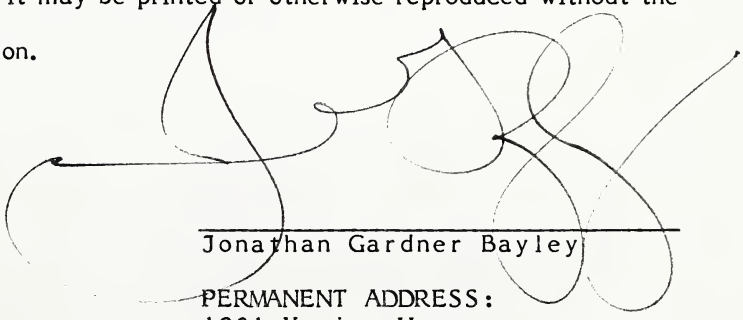

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DEPARTMENT OF MUSIC

The undersigned certify that they have read, and recommend to the Department of Music for acceptance, an essay entitled "A Performance Study Guide to Kelsey Jones's Rondo for Solo Flute" submitted by Jonathan Gardner Bayley in partial fulfillment of the requirements for the degree of Master of Music in Applied Music.

Supervisor

DATED: April 25, 86

DEDICATION

This essay is affectionately dedicated to my parents Robert and Virginia Bayley and to Janet Ram who have made all my accomplishments so very worthwhile.

ABSTRACT

It is the intent of this essay to present a comprehensive study of Kelsey Jones's Rondo for solo flute. Chapter one is comprised of a biographical sketch of Jones's musical activities, touching upon his considerable experience both as composer and performer. Reference is also made to Mario Duschenes, the flutist responsible for premiering and recording a great many of Kelsey Jones's works.

Chapter two outlines, in table form, the musical design of the Rondo. The flutist should familiarize himself with the various character changes which occur throughout this multi-sectional work, as noted in the "Detailed Rondo Design." (page 8).

The third and final chapter presents a detailed bar-by-bar performance study guide to the Rondo, with practice exercises accompanying the text. Its primary purpose is to methodically organize the applied study of this work with the intent of encouraging proper practice technique.

Three omissions occurring in the original score have been noted and are found in Appendix 2. The transcribed interview (Appendix 5) with Mario Duschenes represents only a portion of the total conversation due to a mechanical malfunction with the tape cassette.

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CHAPTER I

INTRODUCTION

During the 1968-69 season of the New Brunswick Youth Orchestra, under the musical leadership of Kelsey Jones, the author was privileged to be a member of the flute section. During this brief but memorable experience, the leadership qualities of Kelsey Jones were felt and an appreciation for his music was developed.

As a participant in the 1975 National Festival of Music, one of my performance choices was the Rondo for solo flute by Kelsey Jones. Upon being awarded first prize in the woodwind category, I chose to perform this work again at the final gala concert in the Queen Elizabeth Theatre at the Canadian National Exhibition, Toronto, Ontario.

The author is indebted to Kelsey Jones for encouraging him to pursue a degree in music at McGill University, Montreal. That degree was subsequently awarded in 1975.

It is my privilege now to approach this work in a pedagogical manner. Perhaps this effort will result in greater exposure of this outstanding composition, and subsequent inclusion of it in the standard flute repertoire. Of this it is most deserving.

BIOGRAPHICAL SKETCH

Kelsey Herbert Jones, Canadian composer, harpsichordist, organist, pianist and teacher, was born June 17, 1922 in South Norwalk, Connecticut, U.S.A. He moved to Sackville, New Brunswick in 1939 and began his formal music studies in harmony, counterpoint and composition with Harold Hamer at Mount Allison University. He completed a Licentiate in Music in 1942. In the same year, Jones registered for the war effort in the United States and worked for Polaroid in Boston, Massachusetts until 1945. In 1946 he returned to Mount Allison University and completed a Bachelor of Music. After finishing a second Bachelor of Music degree, this time at the University of Toronto, studying with Sir Ernest MacMillan, Healey Willan and Leo Smith, Jones returned to Mount Allison University where he conducted the student orchestra from 1947 to 1948. The following year he studied composition with Nadia Boulanger in Paris. Jones was awarded a Doctorate in Music from the University of Toronto in 1951.

Returning once again to New Brunswick, Jones founded and conducted the Saint John Symphony Orchestra from 1950 to 1954. It was for this orchestra that he composed his first major work The Miramichi Ballad, a work which is based on three folk songs from the Maritime provinces.

In 1954, he moved to Montreal and founded, with Swiss-born flutist Mario Duschenes and oboist Melvin Berman, the Baroque Trio of Montreal. This trio performed and recorded primarily Baroque and contemporary Canadian music over a period of 16 years.

As the first professional harpsichordist in Montreal, he has been associated, in a performance capacity, with the Montreal Symphony, the McGill Chamber Orchestra, and the Baroque Trio of Montreal.

From 1954 to 1985 Jones was a member of the teaching staff in the Faculty of Music at McGill University where his primary responsibilities were the teaching of counterpoint (modal and tonal) and fugue.[1] Since his retirement from McGill University in 1985, Jones has continued residing in Cook's Lines, Athelstan, Quebec.

---

[1]The Board of Governors of McGill University has recently announced that Kelsey Jones will be honored with the appointment "Professor Emeritus" at the June 1986 convocation.

MUSICAL STYLE

Jones's musical philosophy could best be described as that of a conservative craftsman whose interest in the music of the Renaissance and Baroque is clearly reflected in his own compositions, many of which are based on older forms, but are presented in a more contemporary idiom. Much of his music exhibits a polyphonic texture with a liberal use of chromaticism.

In an interview in the February 1968 issue of The Canadian Composer, Jones speaks of the human element of musical composition:

> I want my music to be performed, to be felt by those who perform it. Music is a human expression, a language which must be felt with heart and soul.[2]

In a discussion regarding the development of his own musical style and compositional process, Jones states:

> To me, it [Suite for Flute and Strings] represents an important step in the transition from the work of my student days (during which time I was well steeped in 6 and 8 part counterpoint (sic) of the sixteenth and eighteenth centuries) to my present style which I feel is the logical outgrowth of the past into the twentieth century. My attitude towards composition is not that of a pioneer. That is, it is not my purpose to startle the world by writing in the extreme, or to create new 'effects.' In the necessary attempt of breaking down the traditions of the past, many new and wonderfully exciting innovations were made. In my opinion, many of these have not been fully developed; it is on this premise that my style has been formulated and my interest lies ....

---

[2]Noel Bisbrouck, "Kelsey Jones: A Sincere Musician," The Canadian Composer 26 (February 1968): 4, 44-45.

> In my music you could probably find traces of Bach's technique, of Romanticism, of Wagner, and of the atonality of the twentieth century, all rolled up into one, so to speak. It is an expression of the world around me.[3]

---

[3]Helmut Blume and Gilles Potvin, eds., Thirty-Four Biographies of Canadian Composers/Trent-quatre biographies de compositeurs canadiens (Montreal: Canadian Broadcasting Corporation, International Serviced, 1964), 54.

THE RONDO

The Rondo for solo flute was composed in 1963 and dedicated to Mario Duschenes, who premiered the work in Montreal that same year. Duschenes has subsequently recorded this work on two separate occasions.[4] In 1972, the Rondo was published by Waterloo Music Company, Waterloo, Ontario.

One cannot help but wonder how many more performances and the subsequent inclusion of this work into the standard flute repertoire would have been possible if this formidable Canadian solo flute work had been secured by a publisher with an international reputation.

---

[4]For additional information refer to the Discography (Appendix 4) of Solo and Chamber Compositions for Flute by Kelsey Jones.

CHAPTER II

Rondo Design

This five-part unaccompanied flute solo displays similar characteristics of design to that of a classical rondo. This is made evident by the fact that each episode displays a marked character change in rhythm, dynamic contrast and pitch reference points from that of the rondo theme. The transition from section to section is achieved in a smooth and coherent manner primarily through the use of links.

Due to the extensive use of chromaticism, individual keys cannot be conveniently assigned to each section. However, a pitch reference may be affixed to the recurring rondo theme and subsequent episodic material.

FIVE-PART RONDO

General Rondo Design

Divisions	Bars (total)		Formal Design		Pitch Reference
ADAGIO	1- 9	(9)	Introduction		-
PRESTO	10- 35	(26)	Rondo Theme	A	G
ANDANTE	36- 47	(12)	First Episode	B	E^b
PRESTO	48- 68	(21)	Rondo Theme	A	G
ANDANTE/ MODERATO	69-110	(42)	Second Episode	C	C
PRESTO	111-136	(26)	Rondo Theme	A	G

FIVE-PART RONDO

Detailed Rondo Design

		Bar(s)
ADAGIO:	Introduction	
a		1- 3
a^1	(transposed)	4- 6
a	(opening first bar motive)	7- 9
PRESTO:	Rondo Theme	
b	(primary phrase)	10-15
link	(ascending two-note chromatic sequence)	16-18
b^1	(opening two-bar motive 8^{va}, followed by a variant of bar12)	19-24
b^2	(opening two-bar motive, 8^{va} bassa)	25-26
link	(sequence based on the first three beats of bar 10)	27
b	(repetition of opening 4 bars of rondo theme bars 10-13)	28-31
b^3	(opening two-bar motive of rondo theme transposed a perfect fifth)	32-35
ANDANTE:	First Episode	
c	(angular motive)	36-38
d	("con espressione")	38-43
c^1	(extended angular motive range)	43-47
link	(chromatic implication)	47

		Bar(s)
PRESTO:	Rondo Theme	
b	(restatement of previous material)	48- 53
link		54- 56
b^1		57- 62
b^2		63- 64
link	(chromatic scale) note: omission of a repeated 'b' section as found in the first refrain	65- 66
b^3	(opening two-bar motive commencing on C♮6, a major seventh higher than first stated in bars 10 and 11)	67- 68
ANDANTE-MODERATO:	Second Episode	
Andante	(motivic fragment based on the opening bar of the first episode)	69
e	(intervallically related to the angular motive found in the first episode)	70- 79
f		79- 88
e^1	(ornamented)	88- 96
g	(cadenza)	96-110
PRESTO:	Rondo Theme	
b	(restatement of previous material)	111-116
link		117-119
b^1		120-125
b^2		126-127
link	note: again the omission of the 'b' section found in the first refrain	128
b^3	(opening two-bar motive with three additional transpositions, each a perfect fourth higher than the last phrase extension)	129-136

CHAPTER III

THE PERFORMANCE STUDY GUIDE

The exercises which accompany the bar-by-bar performance study guide are designed to foster proper practice technique. They are comprised of melodic fragments which should make clear to the flutist the pitch groupings within the various phrases or motives.

Each modular exercise deals with a particular technical aspect of the Rondo and should be practiced at least three times with attention given to the following:

1) Connections between the notes
2) Timbre
3) Articulation
4) Rhythm
5) Dynamics
6) Contour and direction of the phrase motive
7) Speed of vibrato

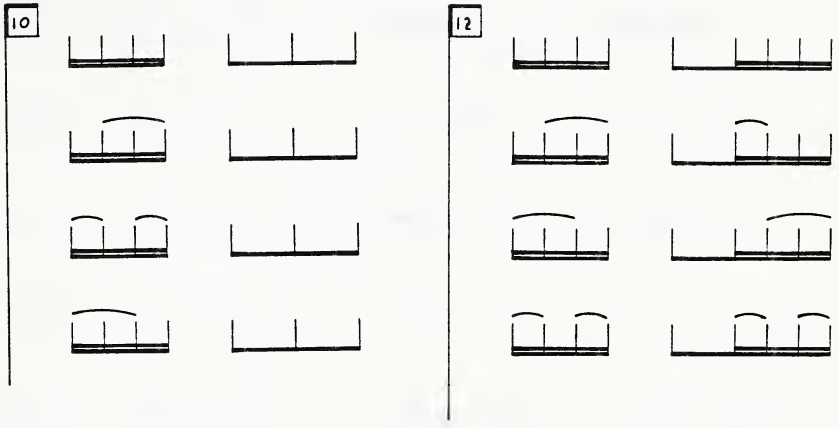
should be
Time ^ taken between repetitions of the various exercises in order to properly evaluate one's playing. The exercises should be practiced slowly at first, and should be gradually increased to the concert tempo.

Portions of the score (primarily the rondo sections) may be practiced with the following articulation and rhythmic variations:

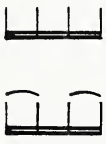
EXAMPLE A:

i) Articulations

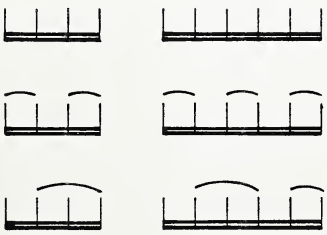
Bars 10-15



Bars 16-18



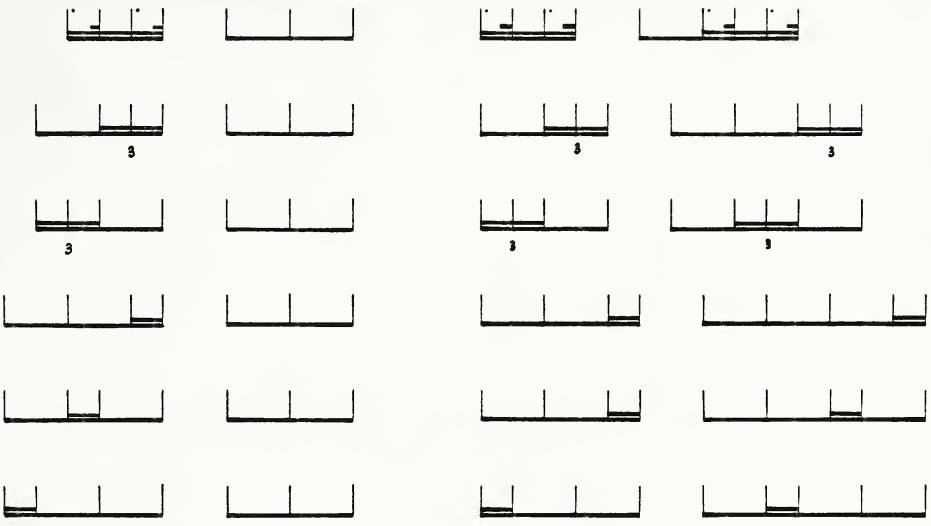
Bars 21-24



EXAMPLE A:

ii) Rhythms

Bars 10-15



The following alternate fingerings for B^{b} and $C^{\#}$ will be recommended at the appropriate time in the Performance Study Guide:

EXAMPLE B: Alternate Fingerings

i) B^{b}: 100 | 000

Tb R4

(B^{b} Thumb Key)

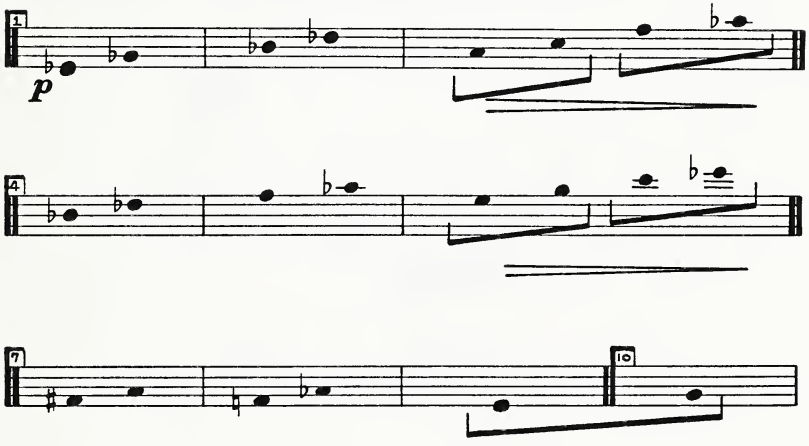
ii) $C^{\#}$: 000 | 123

ADAGIO

(1-9)

The Adagio introduction is comprised of three, three-bar phrases with each individual bar outlining the interval of a minor third.

EXAMPLE C: Minor Third Intervals

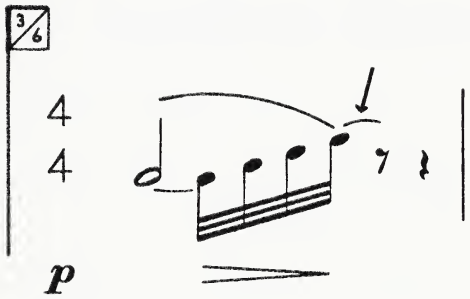


The final interval of a minor third is extended from bar 9 to the down-beat of bar 10 (Presto) due to rhythmic augmentation which, in essence, acts as a notated rallentando.

These three-bar phrases should be practiced at first in a simplified form consisting of only the primary pitches. This will clarify the overall melodic shape and direction of the Adagio introduction. A slower vibrato is well suited to the tranquil mood of this opening section (Exercise 1).

The thirty-second notes found in bars 3 and 6 are embellishments added to the primary half-note pitches. These bars are likewise constructed of ascending minor thirds (Exercise 2). The final thirty-second note should not be clipped, but rather subtly tapered as indicated by the diminuendo marking. This is best achieved by slightly elongating the final pitch into the eighth-note rest. This extends the life of the note and, in turn, creates an acoustical illusion.

EXAMPLE D: Thirty-second Note Embellishments



The tempo changes seven times during this five-minute work. It is therefore necessary for the performer to make the transition from one tempo to the next with accuracy in order to truly reflect the diverse character of this multi-sectional composition. Periodic checks with the metronome would be well advised. Contrary to standard practice, Jones has indicated in the Rondo that the metronome marking for the Adagio be slightly quicker than that of the Andante.

Theorists and composers from the seventeenth to the nineteenth centuries have expressed differing opinions concerning the exact meaning of the word adagio and its relationship to andante. Traditional practice places adagio between largo, the slowest (tempo), and andante.[5] Whether one believes an adagio as a slower tempo than that of an andante, or vice versa, the opening section should be performed 'leisurely' with a low energy level.

In both Andante sections of the work, increased intensity, combined with forward motion, contrast dramatically with the idyllic mood of the opening introduction. Care should be taken not to rush these active sections, for any increase in the speed of the pitches has been meticulously notated in the score.

---

[5]The New Grove Dictionary of Music and Musicians, s.v. "Adagio," by David Fellows.

PRESTO

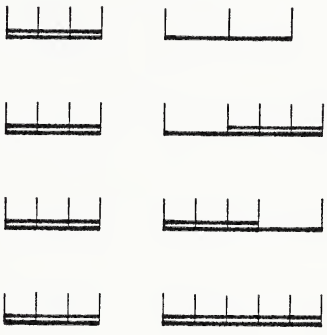
(10-35)

The three Presto sections within the work present the rondo theme. This repeated material is characterized by a faster tempo (♪ =204) with rhythmic variation based on three varied recurring rhythmic pulse groupings, all of which occur within a consistent $\frac{5}{8}$ meter. The following rhythmic and articulation groupings are to be found in all of the Presto sections:

EXAMPLE E:

i) Pulse Groupings — Rhythmic Variations

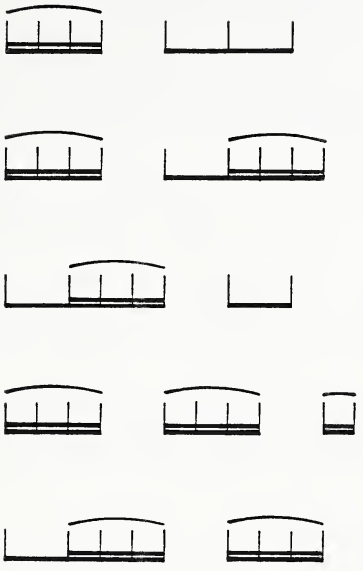
2 + 3



3 + 2

2 + 2 + 1

ii) Articulations



The rhythmic variations display a certain clarity due to the consistency of their overall design. This is shown by the recurring common rhythmic pattern found in all three of the pulse groupings as indicated by the arrows in Example E, i). Likewise, the articulation displays a similar sense of order in that the sixteenth-notes are, for the most part, slurred in groups of four and, less often, in groups of two. The eighth-notes are always tongued in either staccato or tenuto fashion (Example E, ii).

An awareness of conjunct and disjunct melodic motion and, more specifically, the size of the intervals within the phrase will aid the flutist in reproducing the melodic patterns correctly. This is particularly true in bar 10 with the raised fourth note adding to the technical difficulty of the motive (Exercise 3).

The interval of an octave found in Bars 12-15 should be isolatd and practiced slowly at first. The speed should be gradually increased to performance tempo (♪=204). The ascending and descending octave jumps should be performed with rhythmic accuracy and with equal clarity being given to both pitches. The second note of the ascending perfect octave should be performed as if it were growing out of the first or lower pitch. This will, in turn, help in acquiring a smooth transition between intervals. The lip flexibility required to play these intervals smoothly can be developed by regularly practicing harmonic exercises in addition to Marcel Moyse's Exercise Journaliers (Exercise 4).[6]

---

[6]Marcel Moyse, Exercises Journaliers (Paris: Alphonse Leduc, 1923).

Bars 16-18 introduce a series of two-note chromatic sequences extending two octaves from $C^{\#4}$ to $C^{\#6}$.[7] At first, practice only the primary pitches as shown in Exercise 5. Repeat at least twice more, incorporating the two-note chromatics (their direction being indicated by the arrows) with slight pauses as indicated by the caesuras. Repeat a final time omitting the caesuras.

Exercise 6 is designed to help the flutist deal with the difficult upper register fingering in bar 21. Due to the extended range, care should be taken to keep the dynamic level within the range of mezzo-forte.

Abrupt changes in the melodic direction (encompassing consecutive ascending and descending octaves) are evident in bars 22-24. Again, periodic checks with the metronome are advised in order to ensure that the ascending octaves are not rushed nor the descending octaves unnecessarily elongated (Exercise 7).

Two potential difficulties may be encountered in bars 25-27 where segments of the rondo theme are restated an octave lower. Firstly, the awkward fingering between $C^{\#4}$ and $D^{\#4}$, involving the slide of the little finger of the right hand between two keys on the foot joint, must be performed smoothly. Secondly, the articulation of these lower pitches must be clear and immediate (Exercise 8).

---

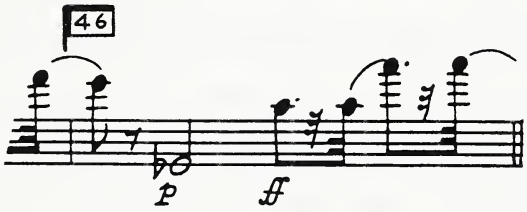
[7]GUIDE TO NOTATION. These pitches are notated in the system of the American National Standards Institute.

ANDANTE

(36-47)

The Andante section is framed by an angular rhythmic motive which is extreme in both melodic range and dynamic density.

EXAMPLE F: Angular Rhythmic Motive



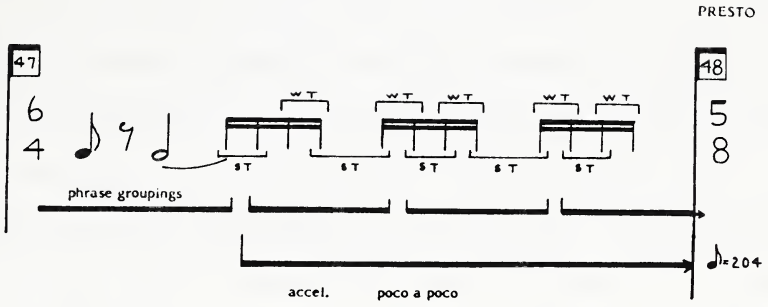
This fragmented material should be isolated and practiced making sure that the intensity of the vibrato accurately reflects the abrupt changes in character. There should be no noticeable separation between E^{b4} and A^{5} (Exercise 9). Notes in this passage are consistently slurred into the beat in groups of two. The flutist should not breathe during the thirty-second note rests, but rather at the end of each phrase during the eighth-note rests, thus discouraging block-like playing. The eighth-notes which conclude each statement of the angular motive must not be clipped, but instead played for their full value and with vibrant vibrato (Exercise 10a, b,and c).

The inner section of the first Andante (38-41) displays a limited melodic range, most of which consists of conjunct motion. The note values are simplified, and the dynamic range is considerably reduced. The melodic line, which is less fragmented than the outer section, possesses a lyrical quality, suggested by the indication con expressione in bar 38. Its relaxed character is reminiscent of the opening bars of the piece. The opening pitches of this central section have their origin in the first three bars of the Adagio introduction; the articulation and rhythm, however, have been slightly altered. The tremolos which follow should be rhythmically even and slurred in both instances. Care should be taken to match the speed of both tremolos, for there is a physical tendency to play the second tremolo faster than the first due to a simplified finger action. Greater control and a slower speed may be achieved if the first finger, instead of the second finger, of the right hand is used for the tremolo (Exercise 11).

The dynamic shaping indicated in bars 39 and 40 may also be used in bars 41 and 42, both phrases having the same melodic contour. If a diminuendo is played in bar 42, it should be minimal so as not to detract from the phrase ending which occurs on the fourth beat of bar 43.

The sixteenth-note chromatic passage in bar 47--based on the regular distribution of whole-tone (WT) and semi-tone (ST) patterns--acts as a bridge joining the latter part of the Andante with the return of the rondo theme in bar 48. It should be grouped in the following manner:

EXAMPLE G: Phrase Groupings



The Presto section is presented for the second time (48-64) and concludes with a chromatic passage (65-66) which again acts as a bridge joining this section to the following Andante. A substantial breath should be taken after $C^{\#4}$ in bar 65 and then only again at the quarter-note rest in bar 69. This will encourage all five bars to be played as one phrase.

MODERATO

(70-110)

The Moderato section represents a substantial portion of the Rondo. This section is the most technically demanding of the entire piece because of broken chords encompassing the full range of the flute, rapid, arpeggiated figures, and difficult fingering passages. The Moderato is based on similar material found in the first episode (bars 36-47). The sixteenth notes which follow the equivalent rests, are in essence grace notes, but must not be rushed when slurred into the beat. These two-note groupings present a sequence comprised of two ascending intervals followed by two descending intervals, with a minor second slurred over the bar. The primary eighth-note pitches should not be shortened, but rather played with an expressive quality (Exercise 12).

Much of the motivic material found in this elongated section is either a restatement of the initial bars of the work or a variation thereof. For example, bar 71 is a repetition of bar 70 with a subtle rearrangement of the two-note intervals, whereas, bars 74 and 75 present the opening two bars of the section a minor sixth higher with the addition of another semitone prior to the downbeat.

In contrast to the numerous slurred intervals, the chromatic sixteenth-notes in bars 76 and 77 should be crisply articulated, moving in the direction of the tenuto eighth note. The ornamental thirty-second notes in bars 77 and 78 should be performed with rhythmic accuracy, each note speaking clearly (Exercise 13).

The volume increase in bar 79 should commence with the half-note D^4. The bottom pitch of the ascending six-note figure in bar 79 and the C^6 arrival point in bar 80 may be played with a slight tenuto feeling so as to ensure rhythmic control and avoid unnecessary acceleration (Exercise 14).

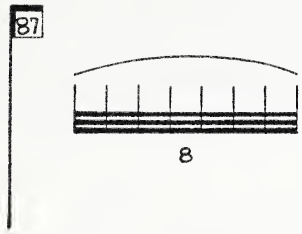
The sixteenth notes in bars 76-87 may be practiced slurred. In so doing, the flutist will feel more clearly the fingering patterns and their connections. The following articulations may be used:

EXAMPLE H: Articulation

The $\frac{3}{4}$ section (83-88) presents florid, ascending runs, each increasing in size and speed as well as encompassing the full range of the flute. The final passage in bar 87 is incorrectly notated and may be read in either of the following ways:

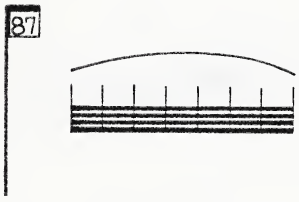
EXAMPLE I: Correct Notation

i)



(eight in the time of four)

ii)



John Krell, in his book "Kincaidiana: A Flute Player's Notebook", stresses the importance of pivotal notes in florid passages:

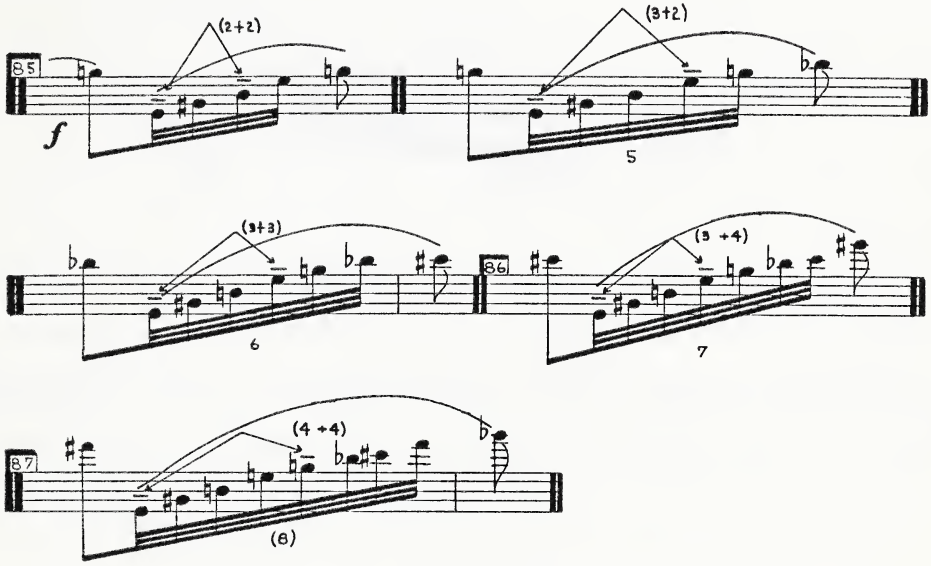
> In florid swirls, pick out certain pivotal notes within the figurations to move to and regulate the distribution of the notes. The runs, because of the controlled spread of note values, will sound faster than a virtuostic splash of notes and will prevent rushing to the next beat.[8]

---

[8]John Krell, Kincaidiana: A Flute Player's Notebook (Culver City, California: Trio Associates, 1973), pp 50-51.

Example J shows the placement of the pivotal notes within the ornamental figures in the second episode. Evenness in rhythm, smooth connections between notes, and consistency in timbre must be evident throughout these ascending, arpeggiated figures.

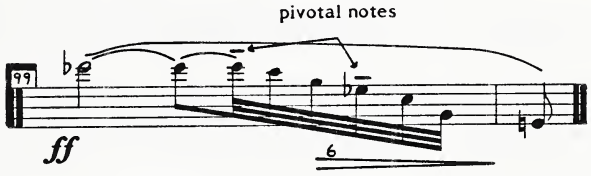
EXAMPLE J: Pivotal Notes



Bar 88 prepares one for a return of the opening bars of the Moderato. Due to the brevity of time remaining in the bar, the ritardando should be thought of as a nuance. The use of vibrato on the A^4 will ensure that the passage is not played too quickly. Bars 89 to 92 present a slightly ornamented version of material previously stated in bars 70 to 73 and more specifically bar 79. This is followed by a restatement of the initial motive, occurring an octave higher this time rather than a minor sixth as used in bar 74. This octave restatement reinforces the opening melodic material and increases the dramatic intensity of the passage.

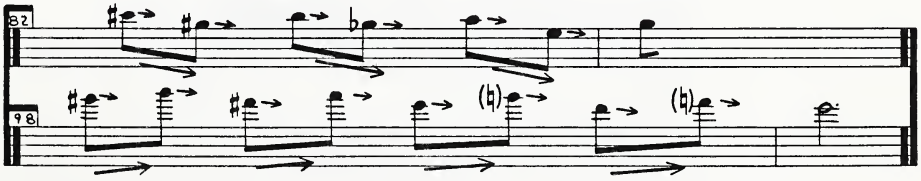
The intensity and dynamic level should be maintained at a fortissimo level throughout bars 97 to 99, diminishing only during the final beat of the latter bar.

EXAMPLE K: Dynamic Intensity



The melodic contour of the primary pitches in bar 98 is of a similar pattern found in bar 82. These bars differ in range, articulation and dynamic intensity; however, the flutist would be well advised to practice these bars with various articulations given in Example A.

EXAMPLE L: Primary Pitches

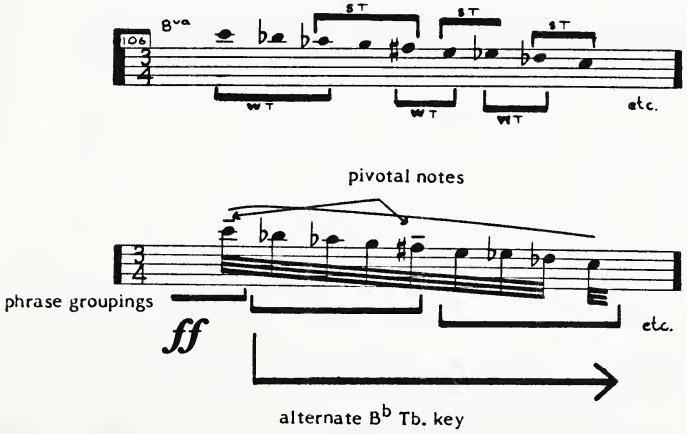


The $C^{\#}$ octaves in bars 91 and 92 pose a problem with regard to balance and finger connections. This difficulty may be alleviated if the $C^{\#5}$ is played using the alternate fingering as shown in Example B. This will free the little finger of the right hand enabling it to move easily to the R5 key in preparation for the $C^{\#4}$ an octave lower (Exercise 15). The alternate fingering need not be used in the previous bar where D^{b} is notated.

The second and final episode concludes with a cadenza (Tempo ad Lib). Although the rhythmic values of this section are precisely notated, the flutist is allowed subtle liberties with fermatas and sequential sixteenth-note passages.

The highest pitch in the Rondo is subsequently reached in bar 106 ($C^{\natural 7}$), followed by a rapid step-wise descent to the lowest pitch ($C^{\natural 4}$) in bar 107.

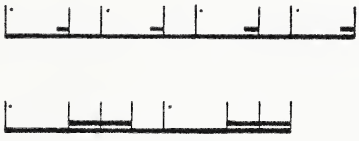
EXAMPLE M: Three-Octave Scale



The intensity of the fortissimo should be maintained throughout the entire $\frac{3}{4}$ bar. Finger dexterity is gained by practicing this demanding rush with the following rhythms and articulations:

EXAMPLE N:

i) Rhythms



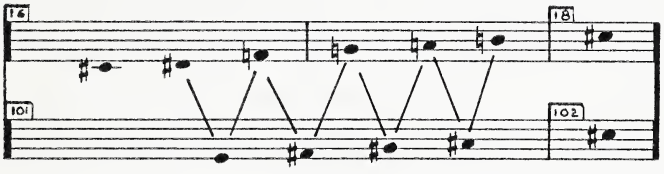
ii) Articulations

The two-note chromatic sequence returns once again in bar 108 where it acts as a bridge creating a smooth transition between registers, thus connecting the second episode to the final statement of the rondo theme.

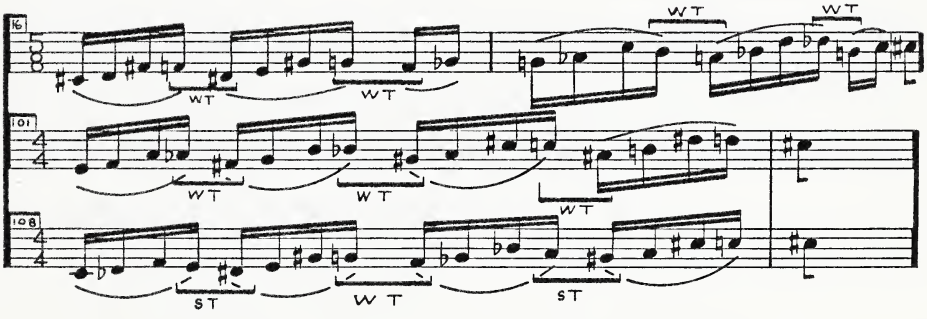
EXAMPLE O: Two-Note Chromatic Sequence

i)

whole tone (WT) pivotal notes within a chromatic passage



ii)



CONCLUSION

The Rondo for solo flute by Kelsey Jones represents a major contribution to solo Canadian flute literature. It is a dynamic, virtuosic work which offers a rich musical experience to performer and audience alike.

This work is an ideal recital choice due to its relative brevity and contrasting sections; however, considerable stamina is required to perform this demanding composition. The soloist is expected to execute many difficult technical feats, all of which demand flexibility. Increased intensity within the composition itself must not be transferred into physical tension for the player. The flutist must monitor himself in order to ensure that tension is alleviated from the performance. This analysis may be incorporated into one's practice schedule in addition to the public performance.

Wind players, and more specifically flutists, are indeed fortunate to have a number of well-crafted compositions by such an eminent Canadian composer involving the flute in a solo and chamber music setting. It is the hope of the author that the study of this singular flute work might evoke an interest in other works composed by Kelsey Jones involving the flute.

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Music

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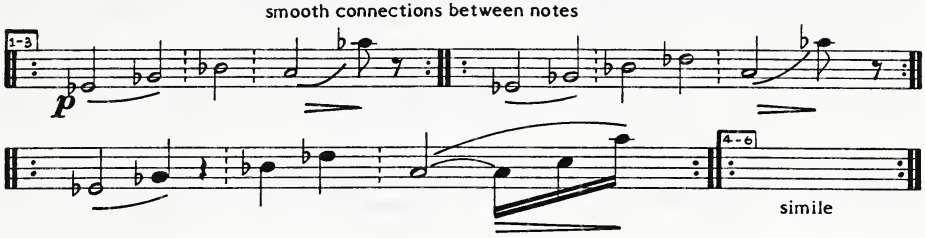
Interview

Duschenes, Mario. Edmonton, Alberta. Interview, 10 February 1986.

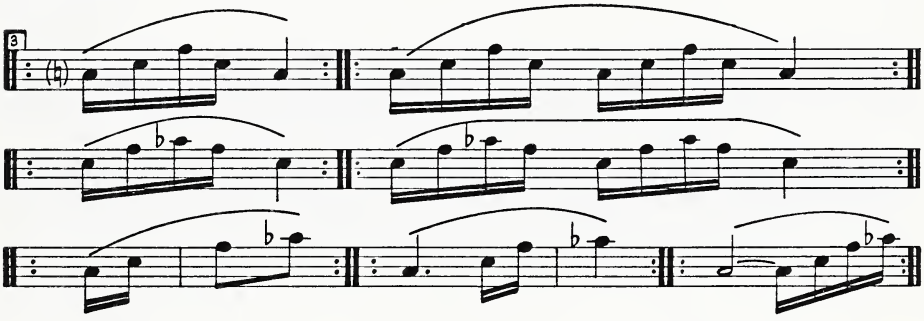
APPENDIX 1

Exercises to accompany the Performance Study Guide

EXERCISE 1



EXERCISE 2



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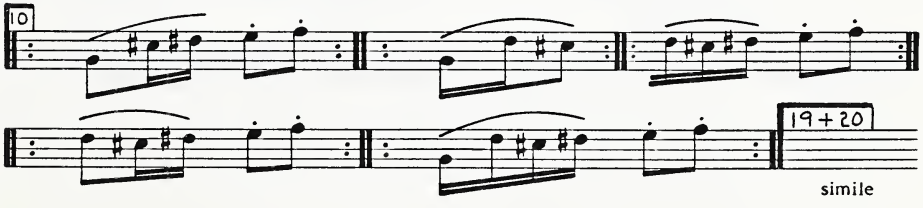

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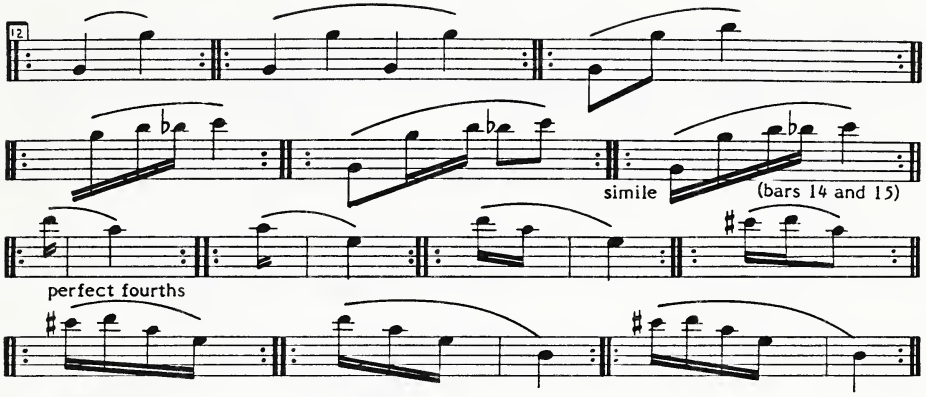

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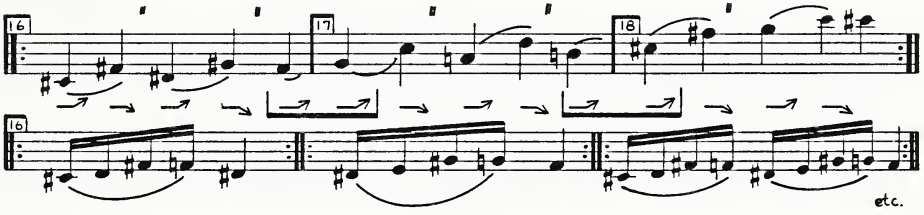

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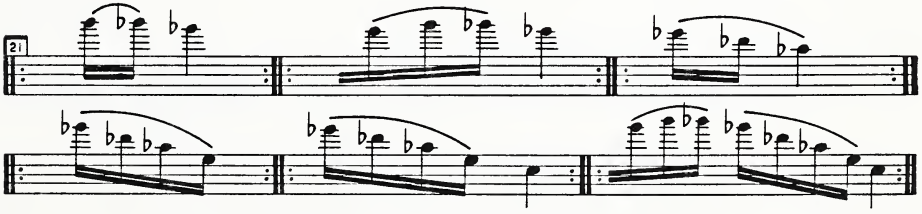

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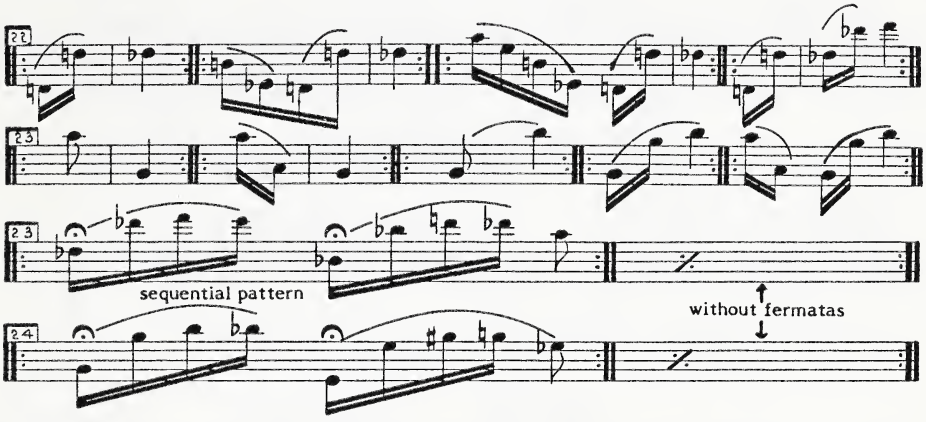

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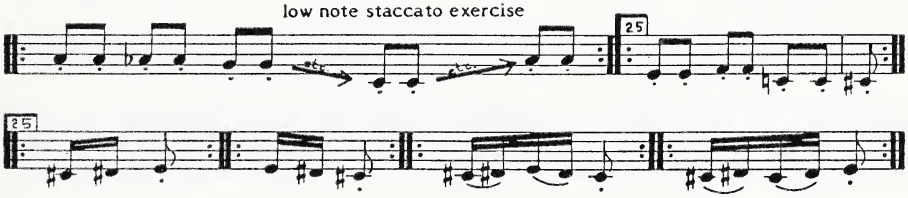

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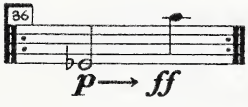

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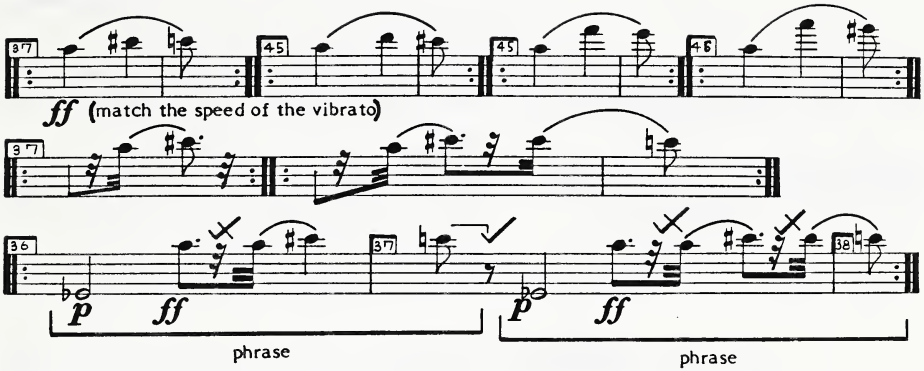

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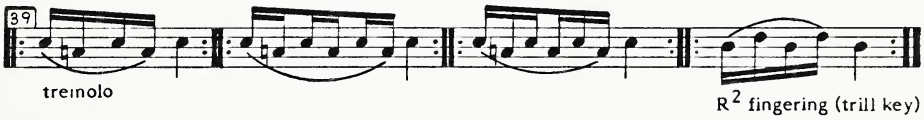

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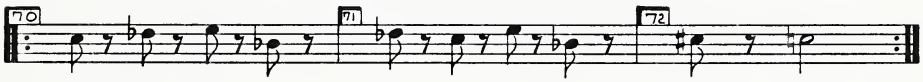

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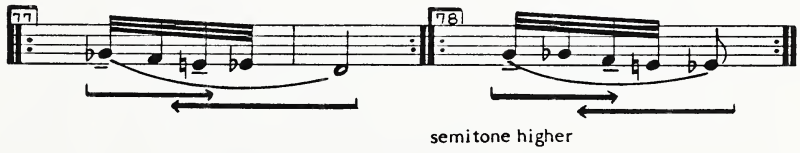

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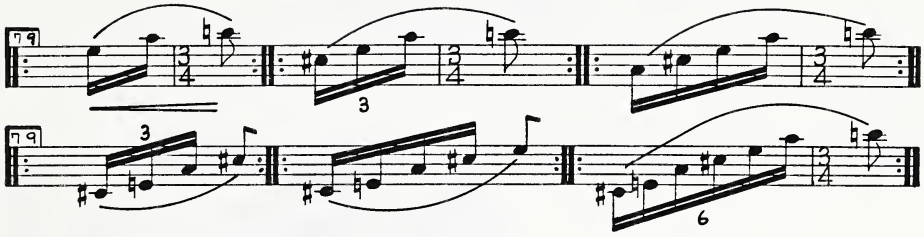
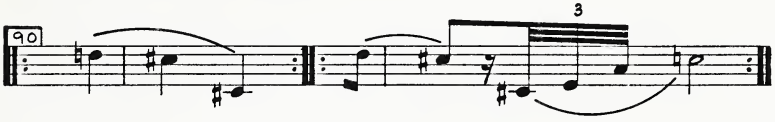
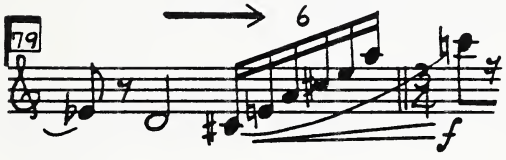


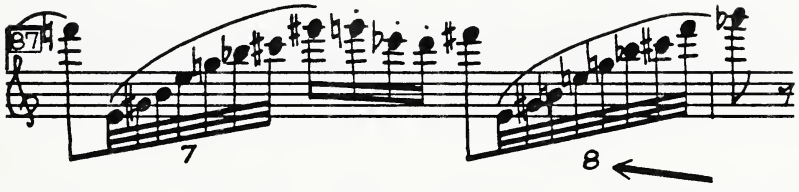
EXERCISE 15



APPENDIX 2

Corrections to the Score





APPENDIX 3

WORK LIST

(Solo and Chamber Compositions for flute)

Suite for Flute and Strings (1954). 20'. MS. Commissioned by CBC. First performance 1955, Montreal, CBC - Television with Mario Duschenes (flute).

Mosaic (1956) for flute, viola and harpsichord. 3'. MS. Commissioned by the CBC, 1955. First performed by Mario Duschenes and group.

Sonata da Camera (1957) for flute, oboe and harpsichord. 10'40". Peters, 1972. Composed for the Baroque Trio for Montreal, who gave the first performance in August, 1959 in Montreal.

Rondo (1963) for solo flute. 8'30". Waterloo. Written for flutist Mario Duschenes, who gave the first performance in October 1963 in Montreal.

Quintet for Winds (1967) 14'. Peters, 1972. Commissioned by the Lakeshore Chamber Music Society and dedicated to Melvin Berman. The Pro Arte Wind Quintet first performed the work in 1968.

Sonata da Chiesa (1967) 12'29". MS. Commissioned by the Centennial Commission for the Baroque Trio of Montreal. First performance given in Edmonton, Alberta for the Edmonton Chamber Music Society on October 18, 1967.

APPENDIX 4

DISCOGRAPHY

(Solo and Chamber Compositions for Flute)

Jones, Kelsey. "Quintet for Winds." The Pro Arte Wind Quartet. Radio-Canada International, Stereo 355.

_____ "Rondo" for Solo Flute.
Music and Musicians of Canada: Centennial Edition, Vol. VII. Mario Duschenes. RCA/CCS-1013.

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Mario Duschenes and The Montreal String Quartet. Radio Canada International Service, Programme 191 - Catalogue XI.

APPENDIX 5

Interview with Flutist Mario Duschenes

jb: Did Kelsey Jones ever play the flute?

MD: Yes.

jb: I thought so.

MD: I have never heard him play, but I know that he has a flute and he asked me if he should sell it. So, I see you have a Haynes. He has a Haynes flute. It belonged to his father. His father had given it to him and he said, "Should I sell this flute?" and I said, "Don't." I don't know whether he has or not.

jb: It is interesting because some of this is coming back. For one year he was the conductor of the New Brunswick Youth Orchestra. That, I think, was probably the first year that many of us had the experience of a really professional conductor. Almost more professional - well, more professional than when I went to university. He was very serious, and for a number of us who wanted to go into music after, I think he was a major encouragement.

MD: Yes, I wouldn't be surprised.

jb: It was just outstanding to have somebody who had all this information. I used to sit at the front of the bus and talk to him, and I think this is when he told me that he had a flute. It was in the back of my head, but I couldn't remember.

MD: Yes, his father gave him a Haynes, or maybe he inherited it from his father. I don't know what happened to it. You know, I don't see Kelsey very often.

jb: Last year, he was on sabbatical, wasn't he?

MD: No, he is retired now.

jb: He's retired?

MD: Yes, he took early retirement. But even, you know, the last ten years I've seen him very, very seldom. He led a very retired life. He lived in the country and Rosabelle was immobile, as you know. And he just really left

the music scene pretty much. Not that he didn't make an appearance here and there when one of his pieces was played, but we certainly didn't see him around very much. So he and I have lost contact; but, in a way, when we meet we are just as close, good friends as we always were and I get along very, very well with him. I admire him a lot. I think he's an incredibly good musician. He's got the finest ear, really solid.

jb: Did he write the Rondo at your request?

MD: I don't know if it was necessarily a request, but I may have mentioned this kind of piece would be used a lot because flutists are often asked to play something short, unaccompanied. It may have been my request and my encouragement.

jb: Yes, right.

MD: I think so.

jb: Friendly nudge.

MD: Yes, yes, or it may have been, for all I know, it may have been, that we were short five minutes in the second half than we had planned, and they said, "Kelsey supply five minutes, please." I think it was something like that.

jb: Is that right?

MD: Perhaps something was needed. But he didn't write this overnight, he took a long time. He took weeks over it.

jb: I am working on a rough analysis of it now and it is certainly a gem of a piece.

MD: It's a lovely piece.

jb: It's an excellent piece. It's got everything in it. It also fits well under the fingers in addition to being memorable. I read somewhere that the work was dedicated to you. Is that correct?

MD: Yes.

jb: Do you know if it was a commissioned work or not?

MD: No, I don't think it was, no I don't think so. I don't remember. I never paid him anything, that's for sure!

jb: Where did you first premiere it, publicly or was it on the radio?

MD: Radio. I'm pretty sure it was the CBC.

jb: Was the CBC recording the premiere?

MD: Jonathan, I have no idea. I really don't know. I have played it many, many times.

jb: Do you know if other flutists have performed it? What other flutists?

MD: Well, it seems to appear once in a while in a graduation recital or so. I think some kids at the Conservatoire and McGill have played it. I couldn't quote as such, but I certainly, definitely have seen it in print on programs done by people other than myself.

jb: With regard to the process of composition, did he present you with the finished product?

MD: No. He asked me to play it, but I don't think I suggested any changes. There may have been a few bars that I couldn't play and he may have changed them. You know the Ballade by Frank Martin. He wrote that for his wife and I saw the original and it's fiendishly difficult, and he changed it so his wife could manage. So, what we now know as the printed version is the modified version. You know the part that goes (Duschenes sings the extended triplet section).

jb: Yes.

MD: That was all uninterrupted triplets for the entire page. On and on and on, and she couldn't (play it) so he changed it. It's quite possible that in this Rondo a few bars were changed because I couldn't play them.

jb: It certainly does cover the full range, top to bottom.

MD: Yes, this goes back twenty-five, thirty years. I don't really remember.

jb: I have a couple of questions here with regard to the copy itself. Is there any reason why the Adagio is marked faster than the Andante?

MD: Let me see, I have to refresh my memory.

jb: Wouldn't that normally be considered backwards? The Adagio starts out at the metronome marking of 60 and the Andante at 53.

MD: I would think, Jonathan, that it's just a matter of terms. Normally you would expect an Adagio to be slower than an Andante, and it should be because Adagio in Italian means "slow, broad" and Andante means "walking." But he may have... he just wanted this to be a slower Andante than it's an Adagio. I am sure that the metronome marking is what he wanted.

jb: Yes.

MD: And you know, if you asked him, I wouldn't be surprised if he said, "Suit yourself, play it any way you wish." You know, he is not a dogmatic person. I usually took this very slow, with a little solemn, quiet beginning and here (Duschenes points to Bar 36 in the score) he was definitely more interested in the big contrast between the soft and the loud, more so than what exact speed you took. But I'm sure that the metronomic markings are what he wanted and he wouldn't have a terribly philosophical, dogmatic or scientific explanation why that is so, I'm convinced.

jb: I have a couple of thoughts here. In Bar 39, should there be a slur over the tremelo?

MD: Yes.

jb: Ideally, there should be a slur over it.

MD: I think that it sort of self-evident. Is that pencil?

jb: Yes, I pencilled it in.

MD: It's certainly not to be tongued.

jb: No, that's for sure.

MD: He may have forgotten. He may have thought it so evident, that he didn't bother.

jb: There is another part here where this should be six-in-the-time-of-four, shouldn't it (Bar 79)?

MD: Yes.

jb: And, if I remember correctly, you tied this E-flat to E-flat and came off it, isn't that correct (Bar 99)?

MD: Jon, now you're really getting sticky.

jb: Yes, right.

MD: What did I do?

jb: You tied the E-flat.

MD: Oh, you put that in.

jb: I put it in, but I think it's from your performance.

MD: Well, I mean, after all, you do have a long slur, so why don't we just say that this is the articulation, everything slurred and this tie is just a mathematical tie, or maybe that's not logical either, ... but ....

jb: I think technically, you are supposed to have another tie in here.

MD: Yes, I think you should put it in ... well, he (Jones) wasn't so fussy.

jb: Should there have been another bar line here, or should this be eight-in-the-time-of-four (Bar 88)? You have five, six, seven, and then shouldn't this be doubled? Sixty-fourth notes?

MD: Yes, if there were two, that means two lines; four, that's an extra line.

jb: This (Bar 88) is almost a rit. Just before the return to "a tempo." It's more of a nuance than a rit in the sense that it is a slight pulling back just before a return to the initial material (Bar 70).

MD: Well, you know, I take liberties without having pangs of conscience. I do that quite easily, change things a little bit; and certainly Kelsey who heard me play this very often has never taken me to task. You know, of course, there is another thing. Kelsey really lost interest in a composition once it was written. He got tremendously involved as he was writing it and in the creation of it. Once it was written, he didn't mind if people played it. He didn't push performances. He didn't phone a hundred CBC producers and say, "Please, here's my piece and play it." He didn't run after artists. He once told me that, "Once a piece is written, I really kind of lose interest." And he didn't mean that he, you know, he didn't mean that negatively; that he was bored with it. He just went on to the next one. So, if you now asked him to rework it and say there should be another line there, he'd say, "yes, put it in," and no more. He wouldn't get upset, he wouldn't be terribly interested. I understand, and I kind of admire that too because I know that he certainly never composed something without interest. There was always 100 per cent in it. Once it was done, it was on to the next piece. It doesn't mean that he would refuse to come and hear when one of his pieces was played. I played, conducted as a matter of fact, the "Suite for Flute and Strings," which he maybe hadn't heard in fifteen years. He was delighted. He came, he acknowledged applause in the audience, which he doesn't usually do, he's kind of shy, you know. He was delighted he came, but when he went home, he didn't make a really big fuss over it. I didn't expect a big reception afterwards. Not a fanatical interest. And I think that's nice because you know, we all deal with composers who can bug the hell out of you and think that when one of their pieces is performed, the world should stop and it's "the event of the century." They make themselves very obnoxious, where Kelsey is not like that. I like that, he's a good guy.

jb: That's true, that's true indeed. It's written here, a cadenza (Bar 96). I'm wondering if one could possibly think of this as a sort of "pickup", an anacrusis, into this material?

MD: He would tell you, "Do with it, what you want," but definitely free like a cadenza.

jb: Does the cadenza go from Bar 96 to the return of the rondo theme (Bar 110) or to the fermata sections?

MD: This is all cadenza.

jb: That is what I thought.

MD: Compositionally, it is marvellous. You know it's thought about so artistically and so nicely. Who is the publisher? I've never seen this printed.

jb: Waterloo Music. Is this his hand or is this the copyist's hand?

MD: No, it doesn't look like his. I doubt that, because he didn't like writing. No, I don't think so. It doesn't look at all like his.

jb: As I stated before, it covers the full range of the flute and yet it does fit under the fingers very nicely. It goes right from the bottom to the top of the flute range without being extreme. Do you think that Jones's knowledge of the flute influenced his writing?

MD: I wouldn't call it knowledge. He couldn't play this for anything in the world. I think he had a certain affinity, you know; he had a very good sense of what the flute can do, but then when he writes for the english horn it's so "english horn." I thought he had a very good sense of orchestration and he really used instruments very much in their color, in their personality. And I would think that if you said this is very good for the flute, he could probably do just as well for the clarinet. You know, he has written a sonata for violin and he has written a woodwind quintet.

jb: Yes, I heard it.

MD: He has orchestrated and written many things for orchestra and if you ask the other specialists, they would say, "This is very well written for my instrument." I'm not sure that he does it especially well for the flute because he played it a bit. I don't think he ever played well.

jb: I heard his woodwind quintet just recently. It is a very powerful work. As a performer and someone who has had a long association with Kelsey Jones, you have described his musical style as being that of a "conservative craftsman." Could you say a few words about Kelsey

Jones's philosophy, from your standpoint, that might act as an introduction to the piece.

MD: Well, he certainly had lots of ideas. I would think that he was more interested in color, the color of music than in the different sounds that he wanted. He definitely disapproved of using instruments as noisemakers. He had a very good sense of aesthetics. He wanted the sound that musical instruments produced to be a good sound, a beautiful sound. I don't think he ever wrote anything ugly. Some composers want something to sound ugly and I'm not condemning it, it's a new sound.

jb: That just wasn't him.

MD: That wasn't him. I think he really believed in good tone and good sound - beautiful sound. He believed in good craftsmanship and good form - a master at form - how he wrote his pieces. It's all a bit conservative, sure. And through his very deep and long interest in the harpsichord, he was probably quite influenced by the very classical, as far as form is concerned, the very classical composers like Couperin, Handel, Telemann, and of course, that suited him very well. You will see rondo forms, dance forms and sonata forms come up in his works and he sticks to that. He's quite scholarly. You know, he was very impulsive. He had an idea, an inspiration and he wrote it. He worked it over many times. He was a careful composer, not something that he wrote like a genius who, between two glasses of beer, jotted down half a sonata. It was worked carefully, but he certainly used an inspiration when it came. He wrote it and then, you know, was very pleased with it. I thought he had a wonderful attitude towards this business of being a composer, because many of them are so neurotic. He was not insecure, he was a very secure composer.

jb: I would think that his performance abilities would have certainly broadened his understanding of composition and also given him a certain respect for composing as far as performers were concerned.

MD: Yes, I would think so. Do you know the "Suite for Flute and Strings?"

jb: Yes, I've heard you play it. I don't know where I could get the music.

MD: It's not published.

jb: Canadian Music Centre?

MD: No. Only the CBC owns it. I happen to know that, because we chased after it last year. We performed it on CBC and they couldn't even supply all the parts to reprint it. It's never been published, but you know it's not a piece that's going to have big public appeal. It's not going to "bring the house down." It's long. I love it, I think it's excellent, but it's just not something that would create a great deal of enthusiasm and big applause. People don't dislike it, but it doesn't "light a fire under them."

jb: Have you ever asked him to write a flute concerto?

MD: No. I mean, I consider that his "Suite for Flute and Strings," which he did for me, was a very nice contribution to my literature. No, I have never asked him that. He was always a busy composer, always one thing lined up after another. If I may have asked him that once, he probably said, "no time." I don't remember asking him, though.

jb: He certainly has been very good to wind players, and as flutists we are very fortunate, very fortunate indeed to have so many excellent works added to our repertoire.

MD: Yes.

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